

Hypertextual analysis of Qajar carpet design (A case example of Kerman carpet with the theme of goddess and satyr dance)

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Abstract:

Various factors such as the widespread introduction of photography, the establishment of printing houses and the printing of picture books, the arrival of works and the presence of Western artists, the large market of the West with different tastes and new orders, caused the spread of pictorialism in Iranian carpet design. The carpet woven with the theme¹ in the Qajar period is one of the rare examples of the influence of western imagery on Iranian carpet design. The design of this carpet is inspired by a painting and tapestry belonging to Naser al-Din Shah ². In the present research, the influence of Iranian carpet designers from Western art has been examined and studied in the mentioned work. Therefore, the current research seeks to answer two questions: 1- Which type of hypertextuality tends to be the most influential method of carpet design in the work in question? 2- In this process, what changes have been made in the design of the desired work? This research aims to understand the design structure of pictorial carpets of the Qajar period, by studying a case study, to find out the influence of the carpet designers of the Qajar period on Western art. This research is of a descriptive-analytical type and collects information by means of documentary studies, library sources and observation of museum works. This research is considered fundamental in terms of purpose and qualitative in terms of what it is. The target community is the dance floor of the Goddess. To answer the research questions, Gérard Genet's hypertextual approach has been used. According to the research, the results show that the effect of the design of the satyr carpet and the dance of the goddess ³ from the tapestry design of Naser al-Din Shah ⁴ is based on the typology of Gennett overtext in the category of transposition and tragongy with a serious function. Tragonisms created in hypertext include changes⁵. In creating a new and independent text, the carpet designer did not merely look at imitation and was consciously inspired by it.

Key words: Kerman image carpet, Hassan Khan Shahrokhi, goddess and satyr dance carpet, more text.

¹ dance of the goddess

² kept in the hall of Golestan Palace

³ overtext

⁴ pretext

⁵ shape, composition and color

Iran's carpet art had unique features in the pre-Safavid eras, but at the same time as the Safavid period and the connection of the culture of this period with the West, carpet art underwent many changes in terms of structure and theme, like other Iranian arts. From this period onwards, various factors such as the expansion of the art of photography, the setting up of printing houses and the preparation of illustrated books, the arrival of Western artworks and the presence of Western artists in Iran caused the spread of Western art, and it was in line with these factors that imagery gradually entered carpet design.

The Qajar period is the period of close contact with the West and cultural, social, economic and political influence. Carpet art was not without the influence of Western art and underwent fundamental changes in cut and size, design and weaving method. The style of carpet design and texture changed, and authentic Iranian flowers, bushes, and flowers were replaced by the faces of celebrities and famous people, pictures of the Shahnameh, religious themes, European themes, and so on. Designers of pictorial carpets, contrary to the tradition, have used objective and realistic images instead of mental and abstract motifs. Qajar pictorial carpets are influenced by various cultural, social and artistic factors of this period (Table No. 1). On the one hand, the establishment of many carpet weaving workshops in Tabriz, Kerman, Mashhad, Kashan and other cities, and on the other hand, selling them directly or via Turkey, has led to the increasing prosperity of European designs and tastes, and has caused the spread of pictorial carpets, unlike its predecessors. It was woven in carpet workshops. The large number of pictorial carpets woven in the Qajar period requires the study and investigation of such a large and vast collection, which will reveal the characteristics of carpet art, design, motifs and other elements of carpet art of this period. Hassan Khan Shahrokhi is one of the famous designers of Kerman carpets, who is responsible for countless designs of pictorial carpets woven in this period. The carpet woven with the theme ¹ in the Qajar period is one of the rare examples of the influence of western imagery on Iranian carpet design, which was assigned to Hasan Khan Shahrokhi, which was created by master Ali Kermani from the Kerman carpet weaving workshop. The design of this carpet was later repeatedly woven in different dimensions and sizes in the manner of carpets and wall rugs in the Qajar and Pahlavi periods in different workshops. The design of this carpet is inspired by the western tapestry belonging to Naser al-Din Shah ². The current research has examined and studied the influence of Hasan Khan Shahrokhi on Western art in the design of the mentioned carpet. Therefore, the current research seeks to answer this question: which type of hypertextuality is more likely to

¹ dance of the goddess and satyr

² kept in the hall of Golestan Palace

be the effect of carpet design in the work in question, and in this process, what changes have been made in the design of the work in question?

Table 1. Pictorial carpets of the Qajar period in terms of theme, source: author

No	
1	Carpets with the theme of literature such as the stories of Shahnameh, the story of Lili and Majnoon
2	Carpets with a mythological theme such as Jamshid, Hoshang Shah
3	Carpets with religious and religious themes such as images of Dervish religion, Prophet Muhammad, Prophet Mary and Christ
4	Carpets with a political theme, such as pictures of the kings of Iran and the world, court women, princes and courtiers
5	Carpets with a scientific theme, such as motifs of the planets and the zodiac, geographical map
6	Carpets with an artistic theme, such as turning the works of famous classical and romantic painters into carpets
7	Carpets with the theme of famous places such as Persepolis, Shah Mosque
8	Carpets with a nature theme, such as pictures of Iran's heartwarming and imaginary nature

Research background

With the investigations carried out in the available sources, a direct research about Elaheh dance carpet and another research about Kerman carpet and a research about the illustrated carpets of the Iran Carpet Museum were identified and studied in line Structural analysis of the motifs of the image of Goddess Dance in the National Carpet Museum of Iran. Gholam Ali Maloul (1384) in his book entitled: Baharestan, a window to Iran's carpets, in a separate section, discussed Kerman woven carpets and documented the carpet of the current research and gave brief explanations about it. Mahnaz Shaistefar and Tayyaba Sbaghpour (2013) in their article entitled: Review of Qajar period pictorial carpets¹, studied the Qajar period pictorial carpets available in the Iran Carpet Museum and while investigating the underlying and effective factors on The process of

¹ available in the Iran Carpet Museum

illustration in Qajar carpets, the pictorial carpets of Iran Carpet Museum have been categorized based on the themes and subjects used in them in the form of different groups with common themes such as kings and celebrities, Europeans, ancient Iran, religion and literary stories; However, in this research, for the first time, the structure of the mentioned carpet was studied with Gerard Genet's method of hypertextuality, and the methods of influence and the type of changes applied compared to the intended pretext were analyzed and investigated

1- Research approach

This research is developmental in nature, qualitative in nature, data analysis is done in a descriptive and analytical way and with Gerard Genet's hypertextual approach. The information of this research has been prepared in a library manner by using library studies and referring to first-hand sources. The measurement tools of this research are: tables, figures, qualitative comparison of information obtained from the scanning of books, articles, theses. In the process of research, first, the study bodies, including the pre-text and over-text, are introduced; Then the relationships between them are presented based on intra-sign, intra-string and longitudinal (in time). Finally, the study bodies have been evaluated according to the double indicators of Genet, that is, relationship and function. In the case where more text than pre-text has been created, the exact type of changes has been determined and analyzed

2- Theoretical foundations of research

In the second half of the 20th century, the method of multitextual criticism was proposed by Gerard Genet. Gennett explains the types of transtextuality in the book "Alwah Baz-e-Sakhani" (1987) and hypertextuality is one of its types. In this book, Genet has explained the types of hypertextity. According to the perspective of intertextuality, every text is a texture whose text is adapted from other texts and it was only a mythical and completely alone person who approached a pristine and still unexpressed world with his first speech and could be far away from this bias against another speech. In the method of criticizing intertextuality, intertextual relationships are called hypertextuality. The main condition is overflowing textuality. In this way, the presence of the first text is necessary for the existence and creation of the second text, and without the creation of text A, text B will never have the opportunity to be created. Hypertextuality examines the relationship between earlier and later texts, and in this way, examines the influence of earlier texts in creating new works. According to the method of intertextuality, no text is created without inspiration from other texts, but the amount of this inspiration and how it is different. Genet defines hypertext as follows: I mean by hypertext any kind

of relationship that connects text B¹ to the previous text A² in such a way that its relationship do not have two interpretations. What I call more text is any text that is derived from the previous text. Genet is clearly looking for relationships of influence and influence, and especially in multi-textual relationships, he makes the influence between two or more texts the main focus of his studies³. He named other or non-textual texts with the new word transtextuality and placed it in five types: intertextuality, subtextuality, paratextuality, metatextuality and hypertextuality. will be explained based on the overlap of these texts from each other. In this way, it can be acknowledged that in a multi-textual study, how the texts are reproduced and expanded, and for this study, three main conditions must be met. : 1: textuality of the subject 2. having two or more texts 3. certain to have a pre-text and over-text relationship. Genet examines various indicators in the study of hypertext relationships, the most important of which is the type of communication. Based on this, Gennett has placed the communication of texts in two types, homogeneity ⁴ and metamorphosis ⁵. Genet's index in this grouping is light. In the way that Genet examined the manifestation of one text in another text, he proposed three types of literary-artistic systems that played a major role in the transition from one text to another: fancy, comic and solemn. The way of emergence of each of these systems based on the relationship between two texts is briefly stated in (Table No. 2) and each of these types of emergence is briefly stated in (Table No. 3).

Table 2- The emergence of three artistic systems in each type of hypertextual communication. Source⁶

No	Expression system	Hyper textuality	
		homogeneity	Heterogeneity
1	Fancy	pastiche	Parody in its specific concept
2	Comic	Charge Comic pastiche Parody with general concept of the word	Travesty Parody with general concept of the word
3	Solemn	forgery	permutation

¹which I call hypertext

² which I call pretext

³Namur Mutlaq, 2014, 2014

⁴ imitation

⁵ change

⁶ Namvar Motlaq, 1391, 146

Due to the alignment of the research goal with the multitext approach, this method of analysis was chosen. Because the aim of this research is to investigate the methods of influence of Qajar carpet artists and designers from Western artists in the design of carpet maps, and in Genet's textuality, the methods of influence of one text on another text are examined. Finally, the research shows that although Qajar artists were familiar with the visual world of the west and had access to their visual system, but while being influenced by the visual system of Western art, they achieved a new visual system with the influence of their cultural context, which while addressing the cultural theme and visual structure of art. The West has also benefited from Iranian visual systems. In this period, Iranian carpet designers, with the influence of the Western image system based on various themes, marked a new era in the field of Iranian carpet design, which reflects the themes and visual structure of Western art in Iranian carpets. Understanding this issue, the author has analyzed and examined the body of studies with an approach that shows the way and extent of influence of Western culture and imagery system in Iranian carpet art. This approach by comparing two similar figures from two different and distinct cultures has been a good indication of this issue. Studying the body of studies with this approach and matching the mentioned carpet with its similar western visual system, shows how the western mythological theme and the visual structure of western art entered the world of Iranian carpet art. In this period, under the influence of Western art, carpet artists moved away from their abstract and non-pictorial view to the influence of Islamic teachings and found a realistic point of view and reflected it in their art, which is called pictorial carpets in Iranian carpet art. And this category separates the carpets from other Iranian carpets.

Table 3- Explaining the types of communication in the way of the emergence of the three systems of multi-textual art, source¹:

No	Communication	Concept explanation
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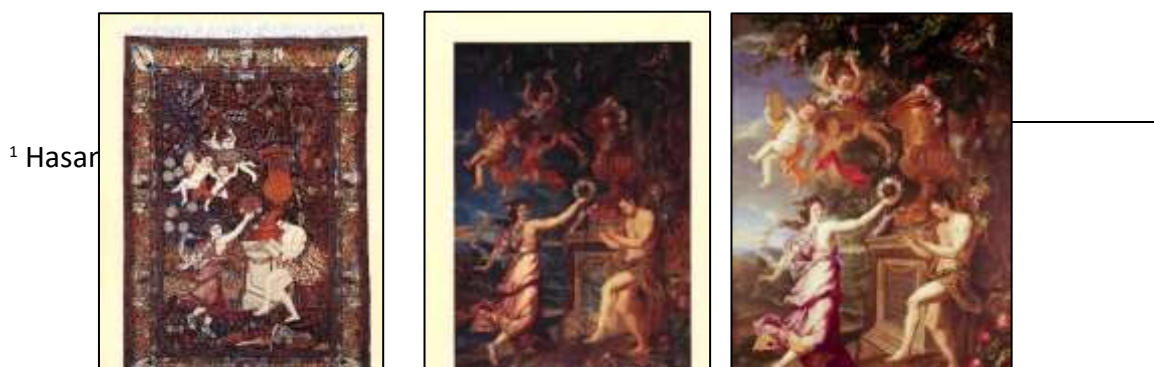
¹ Mehrabi, Qani, 113, 1400

	approach	
1	pastiche	In this way, the style is imitated, but in most cases, another subject is used, in fact, pastiche is a stylistic imitation more of the text than the pretext
2	Charge	It means to exaggerate the text more than the pretext, which is accompanied by humor
3	Forgery	Serious imitation of post text from pretext
4	Parody	Method heterogeneity of post text compared to pretext
5	Travesty	It means changing the gender and changing the nature of the pre-text and creating post text in this way
6	permutation	It seriously changes the style and reproduction of the text

3- Study bodies

It seems that Hasan Khan Shahrokhi, the prominent carpet designer of the Qajar period, designed the carpet design under the influence of a tapestry belonging to Naser al-Din Shah. The carpet ¹ has been introduced as a tapestry belonging to the period of Louis XIV, which was designed and prepared under the influence of one of Raphael's paintings. has depicted Rumi; But in fact, the original work belongs to a Polish painter living in France named Alexander Obelski. Alexander Obelsky was born between 1649 and 1651 in a wealthy family in Paris. His father's financial position made it possible for him to enroll in the Royal Academy of Arts. Later, Oblensky advanced in the art of painting and became a university professor. Alexander Obelski was a Polish painter originally affiliated with the Royal Academy of Painting and Sculpture in Paris, who created works of art in the service of Louis XIV. (Hryszko, 227, 2015) Due to the high demand among people, this painting has been copied and offered many times in different countries in the ways of tapestry, carpet, rug, etc

Picture 1



Picture 1- A: Painting of the dance of a nymphs and a satyr, Alexander Oblensky, source¹

Picture 1-B : Tapestry with the image of the dancing goddess and satyr, Qajar period, Golestan palace treasure, source²

Picture 1- C: Carpet with the image of the goddess of dance and satyr, Qajar period, private collection, source³

The carpet in question is woven with cotton and cream wool in Kerman city by master Ali Kermani. Many samples have been woven from this design, which are kept in museums and private collections. An exquisite sample is also kept in the Carpet Museum (Table No. 4)



Table 4

Body of research	Date	Dimension	artist	Location	Place	of
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¹ Hryszko, 2015, 230

² Malul, 1384, 129

³ Malul, 1384, 130

						of weave	custody
1	Post text	Carpet with the image of the goddess and the satyr dancing 	1290 solar hijri	2.10 3.06	*	Design:Hasan Khan Shahrokhi Operator: Ali Kermani Order: Mohamadreza Khan, ruler of Yazd	Kerman Private collection Documented in Baharestan book : A window to Iranian carpet from Gholamali Malol, page 130
2	pretext	Tapestry with the image of goddess and satyr dancing 	Louis XIV	unknown	uncertain	France	Golestan palace, Documented in Baharestan book : A window to Iranian carpet from Gholamali Malol, page 129

4- relationships between study bodies

From Genet's point of view, texts have different sign systems ¹. If the study texts have a similar sign system, the relationship between them is called intra-sign or identical sign system, otherwise, their relationship is called a sign type or a non-identical sign system. (Namur Mutlaq, 2014, 2016) Based on this, since the studied bodies of the current research are identical, they have an intra-symbolic relationship, because both the studied bodies have a similar and identical image system. have two modes. If the texts belong to a certain culture, their relationship ² and if the texts belong to different cultures, there is a relationship between them³.(Ibid., 2014, 261) Based on this, the

¹verbal, visual, etc

² intracultural

³ cross-cultural

bodies studied in this research have a cultural relationship; Because the first figure¹ belongs to Iranian culture and the second figure² belongs to France. Due to the existence of a relatively small time interval between the texts³, the relationship between these two texts can be considered transverse⁴. If the studied works are in the same discipline, their relationship is intra-discipline and if the works belong to different disciplines, there is a relationship inter-discipline between them. Based on this, the works studied in this research have an interdisciplinary relationship; Because both studies of this research are in the field of handicrafts and weaving arts⁵. (Table No. 5)

Table 5: A summary of the existing relationships in the two bodies studied in the research. Source: authors

No	Communication system	example
1	Intertextuality	The two samples studied in the research have the same image system
2	Transculturation	The carpet or post text belongs to Iranian culture and the tapestry or pretext belongs to France
3	Synchronicity	The two samples studied in the research belong to the same historical period (Qajar and Louis XIV)
4	Interdisciplinary	The two studied samples of the research belong to the same artistic discipline (textile arts)

5- Hypertextual typology

¹ carpet

² gobelin

³ pre-text and over-text

⁴ simultaneous

⁵ carpet and tapestry

Gerard Genet initially explained two indicators¹ for the typology of works, and then classified the body of studies into one of the six types of hypertext: pastiche, charge, forgery, parody, travesty, and transposition and analyzed.

1-6-- Performance index

This index examines the intention or the effect of any action that can be funny, humorous or serious². It has an entertaining aspect. In the satirical function, the relationship between the text and the pretext to create a new work has devaluation and criticism. In the serious function of comparing the text with the pretext to create a new work, with the aim of continuing the desired text, translation, literary and artistic adaptations and so on. is. Based on Gérard Genet's function index for the typology of works, he first presents two indicators³, then classifies the works in one of the six types of hypertext. Gerard Genet's typology of hypertext are: pastiche, charge, forgery, parody, travesty and transposition. The method of influencing more than the text of this research is placed in the serious category of the pretext. Finally, according to the analysis of the hyper-text and pre-text, the hyper-textual typology of the researched carpet is placed in the type of transposition; It means a hyper-text influenced by its pre-text which is reproduced in another form and texture. Permutation includes two types ⁴. In terms of type of permutation, most of the text of the present research is placed in the type of formal permutation. Because the theme and content have not changed and only the form or the way of designing and drawing the visual elements of the painting have changed. Also, in terms of types of permutations, it is placed in the group of artistic permutations and the subcategory of artistic permutations, because most of the text belongs to the carpet art and the pre-text belongs to the tapestry, and the two disciplines are close but different. (Table No. 6)

¹ function and relation

² Namur Mutlaq, 1391, 145

³ function and relationship

⁴ visual and thematic

Table 6: Types and typology of transposition, source: authors

Types of transposition		Kinds of transposition			Body of current research
1	Formal transposition	1	Literary transposition	Interior linguistic transposition. inter linguistic transposition	Formal transposition
		2	Artistic transposition	Interior artistic transposition. Inter linguistic transposition	Inter artistic transposition
2	Contextual transposition	3	Literary-artistic transposition	Literary to artistic transposition. Artistic to literary transposition	artistic transposition

6-2- relationship index

According to Gérard Genet's approach, relationship means the degree of fidelity of the overtext¹ to the pretext². In the relationship index, the sameness³ and variation (change) of the post text compared to the pretext is investigated. In the following, Genet explains his hypertextual table based on two indicators of relationship and function in six separate types. (Table No. 3) Based on this, as it can be seen, the designer of Elaha Dance Carpet in the process of adapting Naser al-Din Shah's tapestry, was faithful to his pictorial text in the design, but he was not too imitative in some design elements and details. That is, between the pre-text and the over-text of the current research, there is a reciprocal relationship and the carpet designer⁴ did not simply copy the work of the tapestry painter and designer⁵. The variation and changes created while

¹ second text

² first text

³ imitation

⁴ over-text



⁵ over-text

creating the desired carpet in three types ¹ can be studied as follows: The individual face is examined and analyzed

2-6-1 shaped tragon ²

In the section of shape tragonism, changes in the design and drawing of motifs³ and other drawing elements of the two study bodies are studied in relation to each other. Although the structure of the two works are relatively similar, but in the decoration of the text of this research, tragonism and significant changes have been applied compared to the pretext. which has been studied separately in the following (Table No. 7)

Table 7

No	Body of study		Human pattern	Plant pattern	Inanimate pattern	Animal pattern	inscription	margin
1	Pre-text: Tapestry Naser-e-din Shah		Satyr and goddess with three goddesses above them	Blossoming trees and flowers	Pillar with a vase on	A bird in center	An inscription in center	No
2	Over text: Goddesses and satyr dance carpet		With transtextuality	With transtextuality	With transtextuality	With transtextuality	With transtextuality	Yes

2-6-1-1 Human motifs

The first study figure or more of the text of this research⁴ is decorated with two human motifs, the satyr and the dancing goddess, in the center of the rug⁵. Above the heads of these two main figures, three winged goddesses are depicted listening and rejoicing. It

¹ shape, composition and color

² form

³ forms

⁴ the satyr and the dancing goddess rug

⁵ text

should be noted that this number of human motifs can also be seen in the pretext¹. But in this part of the research, the ambiguity created in the way of designing the human motifs in the text² is examined and studied. In the section of the three winged angels above the head of the satyr and the dancing goddess, it should be noted that the heads of these three figures are designed much larger than their bodies. The carpet designer has tried to Iranianize the figures by changing the details of their faces. The bodies of the figures have a smaller proportion than their heads, while in the pretext³, the designer has been more careful in the principles of figure design and anatomy, and has been much more faithful to the painting version, according to the main source⁴. This non-observance of proportions and anatomical design is also observed in the design of the figure of the dancing goddess and the satyr. As the head of the goddess rotates, the connection between the head and the body is lost and the figure looks like a collage. In the design of the satyr's body, like the dancing goddess and the angels, the designer has tried to show Iranian figures with deliberate changes in the face and body. Although the designer has made tangible changes with the intention of Iranianizing the figures, perhaps due to the lesser knowledge of anatomy compared to the main artist of the work, he may have made mistakes in the design of the anatomy of the figures in some cases

The exact details of the tapestry and its resemblance to the painting are a confirmation of the theory of Dr. Hrysko, who stated in his research that Oblensky prepared a number of tapestry designs from his painting. It is now kept in the Arras Museum of Fine Arts in France. (Hrysko, 2015, 229) The tapestry mentioned by Dr. Hrysko has a large border like Iranian carpets, which contains the original text. This border is decorated and designed with mythological motifs. Although the motifs of the text of this tapestry are different from our researched work, but its margin was the focus of this research. Due to the lack of access to the original version of the second figure, the version documented in the book of Gholam Ali Meloul was enough. Probably, the designer of the carpet had access to other versions of this tapestry, and the designer also considered a border for the original text. For the main text, the carpet designer has considered a beautiful and large margin full of motifs⁵ in order to create a mythological world in which the satyr is playing the reed and the goddess is dancing and rejoicing. (Image no. 2) 10 human faces can be seen in this border, four of which show the face of a Qajar Iranian person in the square of the carpet, and six of the faces of a western woman are drawn between the Qajar faces

¹ tapestry

² carpet

³ tapestry

⁴ Oblensky's painting

⁵ vegetable, human, animal

Picture 2



Picture 2-A: Tapestry from Oblensky's painting in Arras Museum, France, source¹

Picture 2-B: Tapestry with the image of the dancing goddess and satyr, Qajar period, Golestan palace treasure, source²

2-6-1-2 plant motifs

The first body of study or more of the text of this research³ has serious deviations in the plant motifs section compared to its predecessor⁴. This tapestry is examined in two sections of the main text and the border of the desired carpet⁵. In the section of the main text, the designer of the second body of study or pretext⁶, according to the principles of western aesthetics, using perspective and visual elements⁷ and created a virtual three-dimensional space with the help of depth of field. It is as if mythology lives in an atmosphere similar to the human world. The western hollyhocks include mythology in the original text. A river starts in front of the curtain and disappears along the backstage garden. Behind the legends in the left part of the picture, a part of the sky

¹ Hryszko, 2015, 231

² Malul, 1384, 129

³ Satyr Carpet and Dancing Goddess

⁴ the Naser al-Din Shah tapestry

⁵ over text

⁶ tapestry

⁷ trees, river, sky and flowers

can be seen, which is covered by flowers and a hair tree with bunches of grapes. About ten bunches of grapes can be seen from among the petals and bushes; But in the first piece of study or more of the text of this research ¹, the designer has created a flat and one-dimensional space according to the principles of Iranian aesthetics by using the method of repetition, by repeating plant motifs, as if the designer is trying to show mythology in an exemplary world. There is no trace of the river, the sky and the mountains behind the garden. Hair tree and flowers are intertwined and contain mythology. About twenty bunches of grapes stand out among the flower bushes and the designer has used common Iranian flower bushes in the art of carpet weaving. A large margin covers the main text of the carpet, which is not present in the second study or pre-text². The inside of the border is decorated with plant motifs common in Iranian art

2-6-1-3 Patterns of objects and inanimate objects

In this section, the inanimate motifs of Tragungi are examined in two parts of the main text and the border of the desired carpet³. In the main text section of the second study body or pre-text⁴, in the first plan, the satyr myth is spread on the ground. These items appear to be the contents of an opened bag covered with flowers. These devices include several musical instruments, drinking containers and is. In the second plan, there is a pair of reeds in the satyr's hand, which he is playing for the dancing goddess. In Greek mythology, the musician and the invention of the reed are attributed to the myth of Pan. In the third plan, a Greek column is placed between two satyr and goddess myths, and a large Greek vase is placed on it. This part is apparently a part of a building that is hidden by the flowers and bushes. In the fourth plan of the work, there is an instrument and a tray in the hands of three goddesses in the sky. This work has no border. But in the first study or bis text⁵, in the first plan, Sack's body parts are drawn and their number is less than in the pre text. In the right corner of the carpet, a teapot-like container has been added, which covers half of the edge of the carpet. In the second plan, the column and the vase are not very faithful to the text and are drawn in a simpler way with less proportions. The building behind the base of the column is not clear at all. The satyr's reeds are drawn shorter and thinner, and in the last plan, the design of the tray and the instrument of the goddesses in the sky are drawn with smaller proportions. In the margin section, it should be stated that two small margins and one large margin among them have been added to the main text of the first study body or extra text⁶ and no inanimate motifs are observed in this section

¹ the Naser al-Din Shah tapestry

² tapestry

³ more text

⁴ tapestry

⁵ Nasser al-Din Shah carpet

⁶ carpet

2-6-1-4 animal motifs

In this section, animal motifs are examined in two parts of the main text and the border of the desired carpet ¹. In the main text section, in the second study figure or pre-text ², only a parrot-like bird can be seen above the satyr's head among the bushes, picking grapes. The second figure has no border. But in the first piece of study or more text³, in the first part i.e. the main text of the Iranian three bird carpet is drawn. The bird above the satyr's head is picking grapes and two other birds are depicted singing. In the second part, i.e. in the margins added to the text, a large number of animals with Iranian design⁴ are drawn in the large margins, and no animal motifs in the small margins. it is invisible

2-6-1-5 written inscriptions

In this section, the tracing of the written inscriptions is examined in two parts, the main text and the margin of the desired carpet (more text). In the second study body or pre-text ⁵, only one inscription in the main text is engraved on the base of the column⁶ with Latin text, but in the first study body or more text ⁷, in the first part i.e. The main text of the carpet is an inscription in Persian written on the base of the column⁸ which identifies the person who commissioned the said carpet. In the second part, i.e. in the additional margins to the text, there is an inscription drawn in Persian script in the small margin, which represents the carpet weaving workshop

2-6-1-6 margins

The fringe discussed in this section is the fringe of the carpet studied in the research. The first body of study of this research, namely pre text⁹, consists of a main text with mythological motifs and two small margins and one large margin. The small borders around the large border are drawn and decorated with plant motifs and a Persian inscription. The large border is also decorated with animal, human and plant motifs and includes the main text of the said carpet. The motifs of these borders have been studied

¹ more text

² tapestry

³ Nasser al-Din Shah carpet

⁴ 10 camels, 12 zebras, 10 lions, 10 monkeys, 10 elephants, 10 cheetahs and 10 deer

⁵ tapestry

⁶ between the satyr and the dancing goddess

⁷ Naser al-Din Shah carpet

⁸ between the satyr and the dancing goddess

⁹ carpet

separately in the above section. But the second body of studies, i.e. the pretext ¹ based on the book ² by Gholam Ali Maloul, does not have any additional margin to the main text of the work.

2-6-3 Tragungi composition

The space created in the first study body of this research, i.e. the carpet ³, has created a closed and concentrated composition by using the margins that include the main text, in such a way that the composition of the main text, using the spiral form in Iranian art, to the central point of the carpet, i.e. The bouquet leads to the right hand of the dancing goddess. But in the second piece of study, i.e., the text ⁴, a diffuse and open composition can be seen, which starts from the bouquet in the right hand of the dancing goddess and ends outside the frame and the work, using the western spiral form

Table 8: Transtextuality of the composition in the two bodies studied in the research.

Source: authors

Transtextuality of the composition	Body of study		Transtextuality
	Pre text	Tapestry Naser-e-din Shah	It has a diffused composition using the spiral form for the arrangement of visual elements
	Over text	Carpet	It has a focused composition using a spiral form for the arrangement of visual elements

2-6-4 colored tartar

In the first study body of this research, that is, pre text ⁵, the family of warm red colors, common in Iranian carpet art, along with white color prevails, but in the second study body, that is, the pre-text ⁶, the family of warm red and cold blue colors is in a balance. Binazir has displayed a colorful and balanced work like the paintings of the Baroque period

¹ Tapestry of Naser al-Din Shah

² Baharistan: A Gate to Iran's Carpet

³ carpet

⁴ the tapestry of Naser al-Din Shah

⁵ carpet

⁶ Nasseruddin Shah tapestry

Table 9: Color variation in the two bodies studied in the research. Source: authors

Color variation	Body of study		Color variation
	Pre text	Tapestry Naser-e-din Shah	Red and blue are dominant colors
	Over text	Carpet	Red and white are dominant colors

Conclusion

Iranian art has always taken an evolutionary and dynamic path, and from the beginning to the contemporary period, it has been influenced by the art of other civilizations, and it has always examined their artistic achievements and used them in the process of creating Iranian art. Designing and drawing a map of an Iranian pictorial carpet ¹ from a Persian tapestry ² should be investigated and analyzed with the hypertextual approach of Gérard Genet. In response to the first question, which type of hypertextuality tends to be the most influential method of carpet design in the desired research work? It should be acknowledged that according to the research and studies mentioned above, it can be concluded that the design and drawing of carpet motifs in the first body of studies or the text of this research, in terms of the indicator of the relationship with the pretext, has a change ³; Also, based on the function relationship, it is placed in the serious category, as a result, in Gerard Genet's hypertextual approach, it is placed in the type of transposition or transposition with a serious function. In response to the second question, what changes have been made in the design of the desired work in this influencing process? We can point to three examples of variation and changes⁴. Although the Iranian artist has been influenced by a western text in creating carpets, he

¹ the first body of study or research text

² the second body of study or pretext of research

³ change

⁴ shape, composition and color

has not limited himself to just imitating it and has also used his creativity. In other words, the artist in the first body of study or the text of this research¹ does not have an imitative view of being influenced by the western artist and tries to go beyond his pre-text and in this way he was influenced by the tradition of Iranian painting and his society and tried to Make the necessary changes to make it an Iranian work. In the process of creating more text and influence in the first body of study or more text of this research² from the western artist, because of the difference in the background and cultural, artistic and social context, more text has been distorted and changed. The changes created in the decoration of the first study body or hypertext of this research³, in addition to creating a new and independent work, also caused the creation of hypertext related to the art and society of the creation of the work. In some parts of the decorations, the artist refers to the cultural-artistic and social characteristics of the society that created the work, for example, the use of Iranian faces to draw people, the use of the Iranian perspective in the creation of the work, the use of plant motifs to fill the empty space, referring to the rules of aesthetics. It has Iranian painting. In the end, it can be acknowledged that although the carpet in question is influenced by a non-Iranian and western work, but with careful adaptations, a new work has been achieved in which the culture and tradition of Iranian painting is continued

Declaration of non-conflict of interest:

The author declares that there was no conflict of interest for him in conducting this research.

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¹ carpet

² carpet

³ carpet



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